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WEEKLY

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Volume 23

DETROIT, MICHIGAN, JUNE 7, 1949

No. 23

## DOW SPEAKS TO DETROIT CHAPTER

From the standpoint of attendance, interest and importance, the dinner meeting on May 26 was one of the best the Detroit Chapter, A.I.A. has ever held. The occasion was the Chapter's annual joint meeting with members of its student branches — at the University of Michigan, University of Detroit and Lawrence Institute of Technology. One hundred and sixty-four attended the dinner; an estimated 200, the lecture.

Chapter President, David H. Williams, Jr. presided and opened the meeting by welcoming the students, members and guests. He paid tribute to Suren Pilafian, Chairman of the Chapter's Program Committee, for doing such a good job. He also welcomed Mr. George Y. Masson, of Windsor, Ont., a new corporate member, and Grace Jones (Mrs. Suren) Pilafian, a new associate member.

President Williams called upon Professor Emil Lorch, F.A.I.A., a member of the Chapter's Program Committee in charge of this meeting, to take over at this point. Professor Lorch stated that it had been the custom to hold the annual student meeting in Ann Arbor, but since the Chapter now has two other student branches, both in Detroit, it was decided to hold this one here. The attendance bore out the wisdom of this move.

Earl W. Pellerin was called upon to present the Lawrence Institute of Technology award. He stated that it was to the senior in the Department of Architecture who had made the most outstanding record during his undergraduate period. Since the recipient, Fred Ely was unable to be present, the award was received by the President of the LIT student branch, Mr. Theodore Daubresse.

Carl B. Marr, Chapter Secretary, was called upon by Professor Lorch to present the Detroit Chapter annual award to a junior at the University of Michigan, College of Architecture and Design, a stipend to aid the student on trips to nearby places to view examples of architecture. Mr. Marr announced the winner as Mr. Arthur Otto Haas.

In speaking of the next award, the Alpha Rho Chi Medal, Professor Lorch said that the architectural fraternity was organized at the University of Michigan and the University of Illinois and had become national, with a 35-year record of producing great architects, encouraging young men to do their best in research and scholarship, to take their proper places in the profession. He called upon Mr. Leo Bauer, one of the founders at Illinois, to make the presentation. Mr. Bauer, in a few well-chosen words, presented the Medal to Mr. Edward Charles Bassett, of the U. of M.

Kenneth C. Black, Great Lakes District Director of The American Institute of Architects, a U. of M. graduate and Booth Fellow, was asked to present the Book Award and the A.I.A. Medal to U. of M. students. Mr. Black stated that the cooperation between the A.I.A. and the colleges was as old as the Institute itself. He presented the book, *Mont Saint Michel and Chartres*, by Henry Adams to Robert Clarence Metcalf; the A.I.A. Medal and book to James August Hewlett.

Student Hewlett responded on behalf of the recipients and thanked the architects for the encouragement and help they had given.

The feature of the evening and the reason for the large attendance was a program by Alden B. Dow, of Midland. Professor Lorch gave a most interesting dissertation as background in introducing Mr. Dow, saying to the students, "our speaker belongs to your generation."

Mr. Dow began with a statement about the Michigan Society of Archi-

tecs, of which he is President, saying that the students probably felt as he had early in his career, that the Society was chiefly a social organization. It took him some time, he said, to realize that it was much more than that. He emphasized the tremendous amount of work done by its Board in the interest of the profession. He mentioned as only one matter the various state laws governing building, saying that even the state officials could not tell us where to find all of them. Steps are being taken, he said, to compile them into one volume.

He mentioned as another good reason for the Society's existence a recent request from the state for the M.S.A. to take a leading part in the 1955 Soo Locks Centennial, to commemorate the opening of the Soo Locks. It is proposed to begin with an international architectural competition. The Society Board, at its meeting in Detroit on June 1, will appoint a committee to further this competition for Michigan's "Little World's Fair."

Mr. Dow showed color motion pictures he took a few years ago of Taliesin and Taliesin West. This interesting documentary film of Frank Lloyd Wright and his work is a valuable contribution to the records of this epoch. The pictures were accompanied by appropriate music which Alden had synchronized with the scenes. They were of interesting activities of the students, of Mr. Wright and his work; of beautiful buildings and grounds, in magnificent color—of draftsmen and craftsmen.

Thus ended a most delightful program.



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**NEW ASSOCIATE MEMBER**

Grace Jones (Mrs. Suren) Pilafian was elected to associate membership in the Detroit Chapter of The American Institute of Architects at a meeting of the Chapter Board, on May 26.



Mrs. Pilafian has had an excellent background and training in architecture and art, having been educated in the public schools of Minneapolis; School of Architecture, University of Minnesota, Columbia University, and Boothbay Studios in Maine.

Her experience was gained in the offices of Norman Bel Geddes,

Sigman-Ward, Kahn and Jacobs, and Suren Pilafian. At present she is color consultant for Pilafian and Montana.

She has been actively interested in the Detroit Chapter of the Women's Architectural Association (formerly Alpha Alpha Gamma, national sorority of women in architecture and the allied arts), as national officer and editor of its publication, THE KEYSTONE.

**NEW CORPORATE MEMBER**

George Y. Masson, of Shepherd and Masson, Architects, Equity Chambers, Windsor, Ont., has been elected a member of The American Institute of Architecture, and assigned to the Detroit Chapter.

George is well and most favorably known in Detroit, having worked for Smith, Hinchman and Grylls, Inc., Architects and Engineers, as early as 1915. Following service in World War I, he was engaged in the office of Crombie and Stanton, became registered as an architect in Michigan.

Since becoming registered as an architect in Ontario in 1923, he has practiced there in the partnership of Shepherd and Masson. He practiced also in Detroit in 1936.

For many years he has been a member of the Michigan Society of Architects, Ontario Association of Architects, and the Royal Architectural Institute of Canada.

**THE COLLEGE OF ARCHITECTURE AND DESIGN** announces Charles W. Moore of San Francisco, California as winner of the George G. Booth Traveling Fellowship, 1949.

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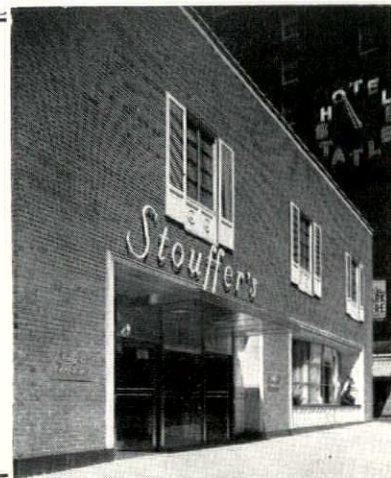
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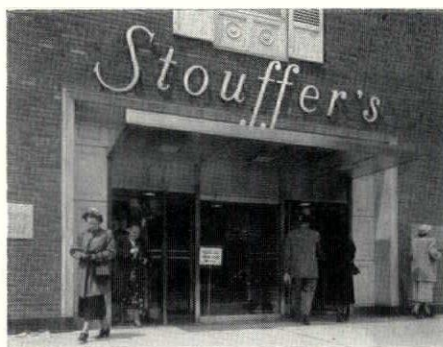




# STOUFFER'S RESTAURANT

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Believing that the appointments of environment enhance the taste of fine food, the Stouffer Corporation chain requested that the architect design a restaurant in keeping with the best features of traditional style, but, nevertheless, to conform to the advancements made in the functionalism of modern architecture. This was carried out in the \$1,250,000 structure just completed at 1501 Washington Boulevard at the corner of Clifford Street in Detroit, Michigan.



The four-floor, steel reinforced concrete structure fronts 65 feet on Washington Boulevard and extends back 115 feet on Clifford Street. The exterior is of red Bradford Colonial face brick with stone trim and granite base. The windows are aluminum with metal shutters to embellish the chaste severity of the exterior. Roll-up concealed aluminum awnings are used above the windows on the Clifford Street side, which get the sun throughout the day. A radiant heating system installed

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under the sidewalk melts and removes the snow, thus keeping the walks clean and dry.

Revolving doors, set in stainless steel frames, lead into the black-terrazzo-floored lobby. The visitor is at once aware of a warmth of rich and gracious elegance as his eye surveys the interior. There is a sudden sense of expectation and exhilaration as though one were about to be the participant in a great event—as waiting in line to be presented at Court, or, filing into the grandstand at the English Derby. Immense bronze chandeliers, designed by William Cook of New York, hang from the acoustical ceilings. The carpeting in the dining areas is of floral design in red, green, brown, tan and blue.

The layout of the dining area is in the shape of a C with the main entrance at the bottom of the vertical stem, and the service pantry in the right slot, bordered and accessible on three sides by the dining rooms.

To the right of the entrance lobby, looking out on Washington Boulevard, is a dining room and bar styled in the motif of the New Orleans' French Quarter. The white painted iron grill work over the bar is carried out in the wallpaper pattern in green and grey. The woodwork in this room is painted grey. Heavy floor-length red draperies are used with the large bay window. The grey-painted dining chairs are in red Fabrilite.

Leading directly back off the lobby along Clifford Street is a larger dining



area, to the right of which is the first-floor serving pantry. The open pantry area has light yellow glazed tile walls and two-tone Egyptian quarry tile floors. All service equipment is of stainless steel. Spotlighting and fluorescent lighting is used in the pantry rear area. This makes for gradual tonal lighting into the dining area.

A beautiful French mural by Owen Coughlin of Cleveland, Ohio extends along the back wall of the rear dining room between two mirrors. The wallpaper in this room is of a large oval pattern in red, white and green.

PHOTOS BY JOHN S. COBUR  
DETROIT, MICHIGAN

The appointments of the first dining areas are directed to appeal to the women customers.

The dramatic effect of the staircase which descends from the floor lobby to the lower floor, or dining area, adds to the beauty approach. The stairway to the lower level has a cast-iron ornamental railing painted white with walnut

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rail. The stair treads and riser are black terrazzo with marble base. The brick wall above the stairway is painted white.

At the base of the stairs, to the right, is the ladies' powder room. The walls are papered in a green and pink floral pattern. It has a pale pink ceramic tile floor, huge vanity wall mirror and chairs of red plastic. The walls of the lavatory are in glazed peach tile. To the left of the stairs is the men's wash-room with glazed tile walls of light green. The ceramic tile floor is the same color. Both rooms have marble toilet partitions.

To the right of the lower lobby is a dining room that is directly below the New Orleans one on the first floor. This room also has a bar, but instead of the grilled ornamental iron work the appointments of it are in fine walnut cabinet wood. The wallpaper in this room is cream with a huge red rose design. The walnut chairs are covered with green plastic glass fibre seats and backs. Red leather two-seater booth seats are around the walls.

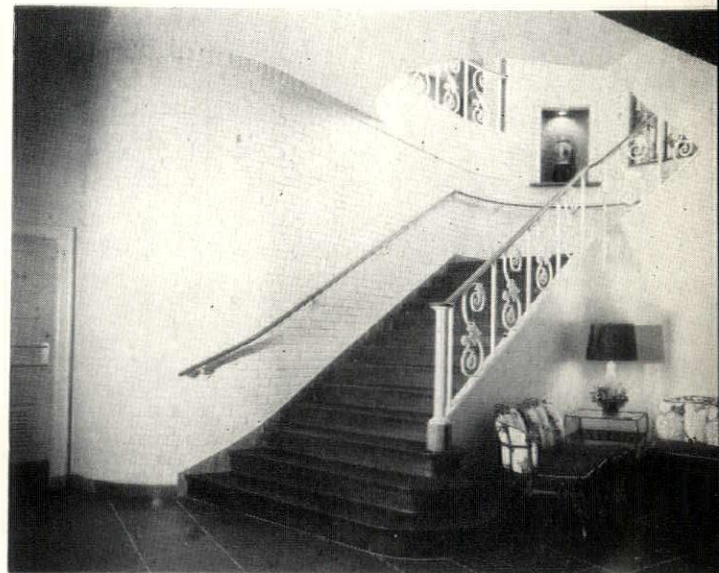
Leading directly back from the lower lobby is the men's grill done in hand-rubbed, fluted, walnut planking. The service pantry to the right of it is identical to the one directly above on the first floor. The left wall of the men's

grill is illuminated by cove lighting. The present rust-red wallpaper will be replaced in the near future by a huge mural to be painted by the famous artists, Karoly and Szanto, New York, depicting scenes along the Mississippi river.

In the rear dining area of the men's grill, is the Oak Room. Its diagonal V-jointed oak walls are exceptionally interesting. Huge wall mirrors center the long rear wall of the room and on either side are recessed cabinets displaying old pewter ware. The chairs are upholstered in red leather. All tables have Formica tops.

The kitchen is on the second floor. It is the most up-to-date kitchen in the country and laid out to conform to the utmost in modern efficiency. It cost more per square foot than any other kitchen in the United States. Much of the equipment was especially designed and for that reason it is considered the finest kitchen ever built up to this time. The walk-in and reach-in refrigerators all carry Frigidaire units. White Architex tile walls are used throughout the kitchen and employees stair wells and locker rooms because of its sanitary qualities.

The remainder of the second floor is devoted to employees' locker rooms and the general offices of the restaurant.



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The floors are of green asphalt tile. The walls of the offices and corridors are painted light grey. Metal office furniture is used in the accounting and manager's office.

The third floor penthouse contains a large employees' recreation room with fluorescent lighted ceiling, light green walls and green asphalt tile floor. This room has access to an outdoor sun deck where employees may relax during

rest periods to take sun baths. The balance of the floor area is devoted to storage and mechanical and maintenance facilities. Richmond kalamein doors are used for fire protection. All air throughout the building is completely cleansed by an electronic precipitator.

This restaurant has a capacity for 625 people at one sitting. Ever since its opening day there has been a never-ending stream of diners pouring

through the doors from 7:30 a.m. until midnight, justifying the belief that fine food served in the proper environment reaps successful results.

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## MUNSON SPEAKS ON LANSING CIVIC CENTER DEVELOPMENT

Members of the Lansing Exchange club recently heard Orlie J. Munson, A.I.A., give a description of the proposed Lansing Civic center.

Mr. Munson gave a detailed account of how the Civic center plans came about. He also told how he was working with the Detroit architectural firm of Smith, Hinchman and Grylls who are developing site plans for the state office buildings to be located just north of the Civic center.

Plans and photographs of the present model were displayed by Mr. Munson showing the lay-out of the center. Along with these he explained the uses and types of buildings to be built in the Civic center. A detailed drawing showed where the Veterans' memorial auditorium will be situated and how it will be connected to the larger Civic auditorium by a one-story veterans building to be used for meetings by the various veterans' groups.

After his explanation of the project Mr. Munson answered questions from members of the club, concerning the center.

## CITY PLANNERS WANTED

The Detroit Civil Service Commission is announcing open competitive examinations for Junior City Planner, Intermediate City Planner, and Senior City Planner. Salaries range from \$3139 to \$6134.

These examinations will be given daily from June 7, 1949, to September 6, 1949. The filing period for applications opened on May 24, 1949.

Residence requirements for application have been waived. Consequently, when conditions warrant and where arrangements can be made, the written examinations will be administered in cities other than Detroit.

Those interested should apply to Mr. Ralph Mueller, Head Personnel Examiner, City of Detroit, Office of the Civil Service Commission, 15th Floor, Water Board Building, 735 Randolph Street, Detroit 26, Michigan.

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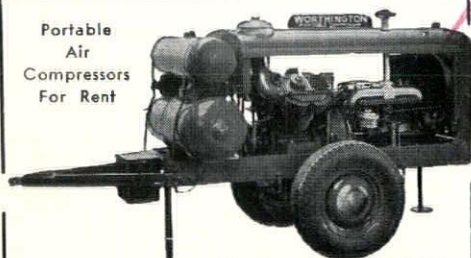
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## GREAT LAKES SEMINARS

From the Bulletin of The Indiana Society  
of Architects, A Chapter of The  
American Institute of Architects

The Board and the Entertainment Committee met with our Regional Director, Kenneth C. Black, at the Lafayette Country Club on Saturday, May 14.

Final details aren't ready for broadcasting, but a few things should be said now so as to prepare our membership in body and soul for what is ahead.

Indiana is to have the real pleasure and distinction of serving as host to the Annual Regional Seminars. That is said without a shade of the levity which might be expected from this source. It's going to be work, but of the soul-satisfying kind that leaves contentment in its trail.

The setting of the final date rests with a determination of what is possible by way of meeting places. However, it was agreed that September 30th and October 1st were most acceptable. Circle those dates now.

It was definitely agreed that Indianapolis should be the place. After consideration of other possibilities, such as

the Universities and French Lick, the matter of ease of transportation for our guests (particularly from Michigan and Ohio) and the home of the greatest number of hosts determined the matter.

Also the subjects to be discussed were fixed. They are Light, Color and Acoustics. You will note this is somewhat an echo of the Houston Convention. Echo is the wrong word. It will no doubt be a bigger noise than the original. Our experience has been that these Seminars, where practically the entire time is devoted to concentrated examination of a subject, are most stimulating.

Speakers and a definite program have not been set up. This awaits the pleasure of Washington. In other words the Washington Office, we assume under the direction of Walter Taylor, will arrange for speakers who will be unquestioned masters of their subjects. We have our ear snug to Mother Earth and as soon as any indication of whom these speakers may be is whispered, we will shout it out to you.

That about covers the Seminars thus far. Details, pictures, exciting stories, cartoons, etc., etc., will roll off the press in rapid succession from now on.



The Octagon,  
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# WEEKLY BULLETIN

## MICHIGAN SOCIETY OF ARCHITECTS

THE AMERICAN INSTITUTE OF ARCHITECTS

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Volume 23

DETROIT, MICHIGAN, JUNE 14, 1949

No. 24

## MACKINAC CONFERENCE PLANS FURTHERED

*Mid-Summer Convention at Grand Hotel has become the Society's Most Important Meeting of the Year.*

At a meeting of The Board of Directors of The Michigan Society of Architects, held at the Detroit Athletic Club, on the afternoon and evening of June 1, The Society's Sixth Annual Mid-Summer Conference to be held at the Grand Hotel on Mackinac Island, August 4-5-6 and 7, was one of the chief topics of discussion.

Adrian N. Langius, Chairman of a special committee on arrangements, reported progress. Serving with him are Robert B. Frantz and David H. Williams, Jr. Langius stated that Portland Cement Association would again be hosts at the "President's" cocktail party. Tentative plans include a breakfast at Devil's Kitchen, on the beach, and a boat trip to Les Cheneau Islands, where a dinner will be served.

The suggested subject for the Conference is "What makes a good Building?" with top-flight speakers to develop the theme of a good architect, a good contractor, employing good craftsmen and using good materials. Thus, all of our GOOD friends in the building industry should be brought into the discussion. A speaker of national renown will be engaged to lead the discussion.

By this time it should be known that others than architects, including their families and friends, are not only wel-

come but we urge their attendance. What better time or place is there for a vacation? Not only is it a vacation but also a constructive, cooperative conference of the entire building industry of the state, and even beyond.

The best advice we can give is to make your reservations early. The Grand Hotel has repeatedly underestimated our attendance.

A reservation blank is provided at the bottom of this page. Tear it out, fill in, sign and MAIL IT NOW!

Attending the June 1 Board meeting were President, Alden B. Dow; Vice-Presidents, Robert B. Frantz and Ralph W. Hammett; Secretary, Joseph W. Leinweber; Treasurer, Arthur J. Zim-

mermann; Directors, Leo M. Bauer, Wells I. Bennett, Adrian N. Langius, John C. Thomson, David H. Williams, Jr., and Talmage C. Hughes, Executive Secretary. Vice-President, Carl C. F. Kressbach and Directors, Roger Allen and Charles B. McGrew were unable to attend.

### International Competition

President Dow announced another important event, the Soo Locks Centennial to be held in 1955. That year marks the 100th anniversary of the opening of the Locks and the founding of that important area of our state.

Nineteen fifty-five will also be the 100th anniversary of Michigan State College and of Land Grant Colleges

### GRAND HOTEL, MACKINAC ISLAND —RESERVATION REQUEST

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in the United States. The State of Michigan proposes to hold a "Little World's Fair" to commemorate these important events.

Mr. Carl G. Sedan, of the Detroit Convention and Tourist Bureau, who has been named secretary of Soo Locks Centennial Commission, points out the wonderful opportunity to focus attention on that fine area, to help further its development and bring about a closer relationship of the Upper and Lower Peninsulas.

Moreover, it is an opportunity to further our good relations with Canada, to promote the St. Lawrence Waterway and be the instrument of a World Peace Movement.

As a first step, it is Mr. Sedan's idea to hold an international architectural competition, in which he believes the Michigan Society of Architects should take a leading part. He has, therefore, asked the Society to appoint a committee to prepare a program, obtain approval of The American Institute of Architects, to select an architectural advisor and get the competition under way.

President Dow, with Board approval, announced the appointment of Adrian N. Langius, chairman; Kenneth C. Black Clair W. Ditchy and T. C. Hughes.

John C. Thornton, Chairman of the Society's Administrative Committee, reported on a proposed budget, which was accepted, and on proposed changes to the by-laws, wherein provision would be made for nominating committees to prepare slates of officers, after chapters have elected MSA directors and before the December meeting, when they are elected. These proposed changes will be published in the Weekly Bulletin and acted upon at the Mackinac Conference.

Mr. Thornton also reported as Chairman of a special committee to consider changes in the agreement between the Society and the editor and publisher of the Weekly Bulletin, with a recommendation that no immediate change be made.

Ralph W. Hammett, Chairman of the Committee on Education and Research had been named Chairman of a special

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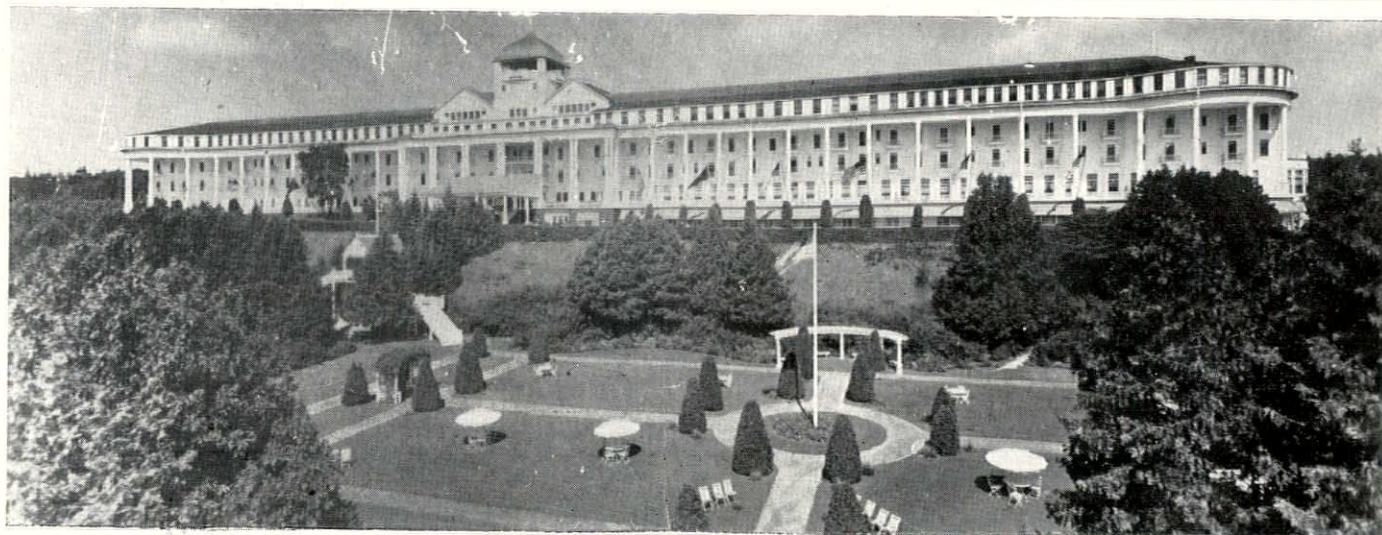
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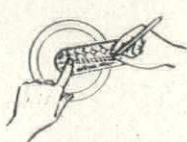
committee to consider the advisability of changing the time of the Society's Annual Convention. To serve with him are Wells I. Bennett, Kenneth C. Black and Andrew R. Morison. The committee expects to have a statement for publication and possibly a questionnaire in the near future. If any change is made in the MSA Annual Convention, conflicts should be avoided with the meetings now established—AIA, spring; MSA, summer; District Seminars, fall, and MSA winter. In addition, there are the Ann Arbor Conferences, which are also held in the spring.

Leo M. Bauer reported progress on a proposed MSA brochure covering principles of practice and schedule of recommended changes. This proposal will be presented at Mackinac.

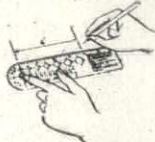
It is expected that the next Board meeting will be held in Ann Arbor; as usual on the first Wednesday, July 6.

## NEW PRECISION DRAWING INSTRUMENT

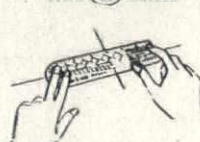
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LETTERING GUIDE

### AT THE DOW LECTURE

At the Detroit Chapter meeting on the evening of May 26, Chairman of the program was Professor Emil Lorch, F.A.I.A., now president of the Chapter, and now a member of the Program Committee.

In introducing the principal speaker of the evening, Mr. Alden B. Dow, President of the Michigan Society of Architects, the Chairman discussed the Chicago pioneers of the progressive movement, and the organization before which they were invited to speak fifty years ago—The Architectural League of America, founded by the Architectural Club in 1899, in Cleveland.

"Many leaders of the architectural clubs of draftsmen and architects later became officers of Institute chapters and of the national organization, including Ernest H. Russell, of St. Louis; Richard E. Schmidt, of Chicago, and Frank C. Baldwin, then of Detroit," professor Lorch stated.

Professor Lorch also mentioned the slogan, "Progress before Precedent," proposed by Albert Kelsey, the first president, the vigorous "youth" character of the League and the inclusiveness of the topics presented before the conventions, which included almost everything pertaining to the architectural profession and the allied arts, such as education, exhibitions, registration law, city planning, large and small offices, competition code, and particularly architectural style. This, he said, prepared in part the ideological background for what has evolved in American architecture, and the final recognition of Louis H. Sullivan and Frank Lloyd Wright; and then the relation, kinship, of Mr. Dow's work with what had preceded, his fine contribution to contemporary architecture, so well illustrated by the houses and other buildings which made Midland, where he lives and works, so distinctive a city.

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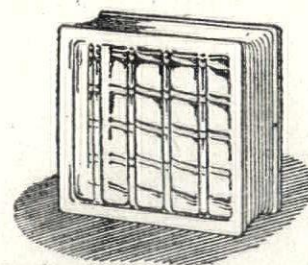
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BY ERRO

Turning south off Thirteen Mile Road on a private road known as Hickory Lane, we come upon "Orchard Knoll"—named thusly because of the several beautiful fruit trees on the knoll. The house was designed to fit the contour of the land, which necessitated putting a portion of the house at a lower level than the rest.

The exterior of reclaimed brick and stone is trimmed in white with blue-gray shutters and black asphalt shingles. The windows are all wood double hung sash, except in the living and dining area, where they are fixed

Thermopane units.

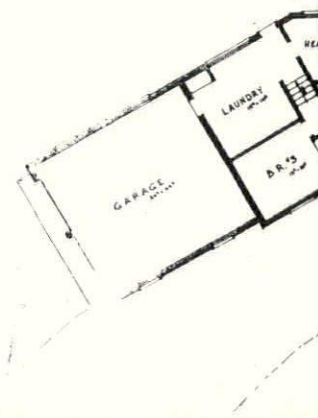
The house is all on one floor with the heater room, laundry room and garage at a lower level. The heating system is hot water radiant. The three bedrooms at the garage end of the house were designed to be used as a possible maid's room with a bathroom to it. It is now used as a library. The living room is decorated in a French Provincial small pattern wallpaper in gray-brown and rose on walls and ceiling with cottage-type traverse draperies. The wood trim is painted the same gray-brown, and this color is carried

PHOTOS BY

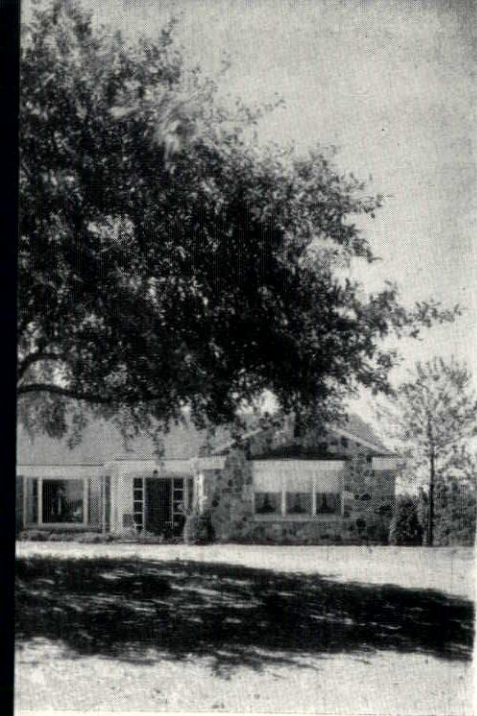
ERROLL R. CLARK  
A.I.A.

ARCHITECT

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# N HICKORY LANE

FOURTEEN MILE ROAD, SOUTHFIELD TOWNSHIP, MICHIGAN

K, A.I.A.

the service hall and adjoining  
er room.

the living-dining room walls and  
are painted a dark aqua with the  
ing a lighter tone. The draperies are  
with natural background with  
s and fruit design and aqua tra-  
e glass curtains. The furniture is  
ch Provincial throughout.

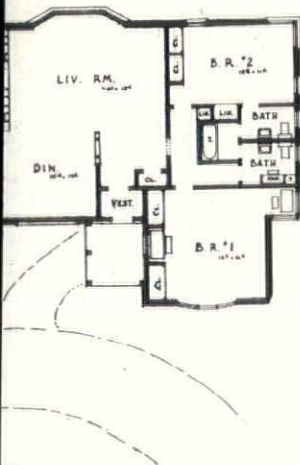
the activities room is in knotty pine  
a fireplace of Tennessee ledge  
backed up to a fireplace of red  
with a wood mantel in the living

the kitchen opens into the activity

room with a door and an opening above  
the counter between the two rooms.  
The cabinets of knotty pine and the  
floor of cherry Koroseal ties the activ-  
ity room and kitchen together as one  
unit. The plaster walls that are ex-  
posed are painted coral and the counter  
tops are of gray and coral linoleum. The  
cabinet hardware is charcoal with H  
hinges. The dishwasher is Hot Point  
and the range and refrigerator are  
General Electric.

The master bath room and the guest  
bath room are adjoining with a tub  
room connecting the two. The master

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bath room has a built-in vanity.

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### STATE EXAMS JUNE 15-18

June 15, 16, 17, and 18 will be the dates of the next examination given by the State Registration Board for Architects, Professional Engineers and Land Surveyors. The tests will be held in the air-conditioned banquet hall of the ESD headquarters. Examinations will also be given at Houghton, Michigan, on the same dates.

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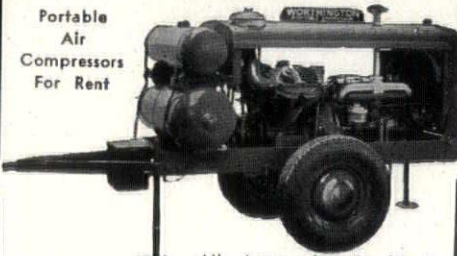
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## Builders & Traders

Edited by

E. J. BRUNNER

Secretary-Manager

### BUILDERS' and TRADERS' EXCHANGE of DETROIT

Stating that the building industry has entered a buyer's market which may reduce the volume of private construction as much as 10 per cent this year, Douglas Whitlock, Chairman of the Building Products Institute, has proposed an 8-point program for removing the influences which are holding down building activity.

In a talk before the New York Chapters of the Producers' Council and the American Institute of Architects at the Hotel Roosevelt, Mr. Whitlock urged manufacturers of building products to support a program to analyze and make recommendations on methods of stimulating a greater volume of home building and other private construction and called on other branches of the industry to help put the recommendations into effect.

He charged that strong forces are at work attempting to discredit and destroy the private building industry and said that the industry must work together to protect its interests and answer the critics who are untruthful.

Mr. Whitlock's complete program reads as follows:

"1. Selling the public on the greater quality and value in houses and other buildings being constructed today and removing the public impression that building costs are unduly high.

"2. Amending FHA regulations which discourage home building.

"3. Discouraging national inflationary policies which drive up building costs.

"4. Bringing about an increase in the productivity of labor.

"5. Speeding up revision of local building codes which hold up construction costs and prevent the introduction of new materials and stimulating enforcement of local building regulations, which will remove obsolete homes from the market and thus step-up the demand for new homes.

"6. Reducing Federal expenditures for public housing, which discourage builders from building homes and encourage the public to wait for government-subsidized homes.

"7. Revising tax laws so as to encourage greater investment in the construction activity and reducing those taxes which add to the cost of building.

"8. Answering critics of the industry who use untruthful criticism to undermine public confidence in the industry and in the values it offers."

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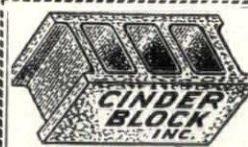
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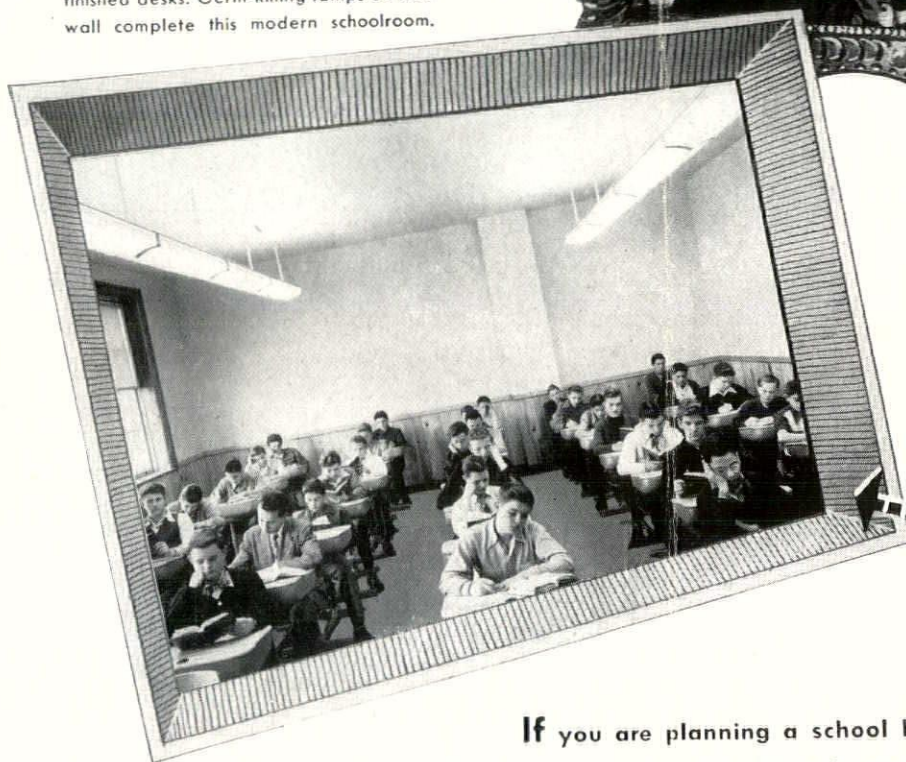
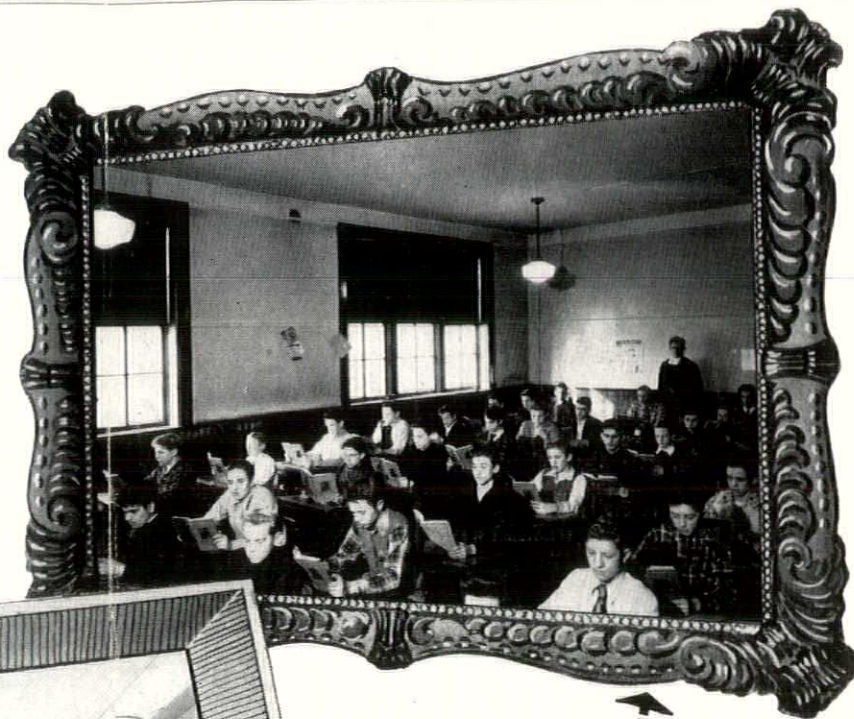
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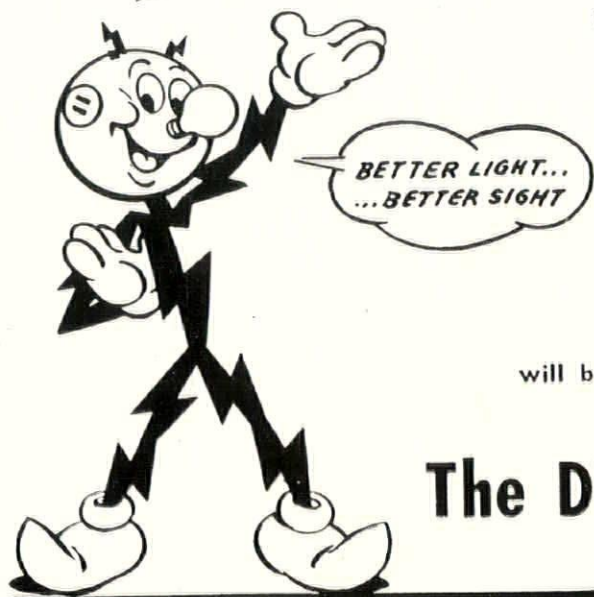
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# WEEKLY BULLETIN

## MICHIGAN SOCIETY OF ARCHITECTS

The American Institute of Architects

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Volume 23

DETROIT, MICHIGAN, JUNE 21, 1949

No. 25

## TO MACKINAC BY TRAIN, PLANE, BOAT, BUS

Society President Alden B. Dow issues a special invitation to all architects and others in the building industry, from Michigan and beyond, their families and friends, to attend this Conference

Time now to make reservations for the Sixth Annual Mid-Summer Conference of the Michigan Society of Architects, at The Grand Hotel on Mackinac Island, August 4, 5, 6 and 7. Use the blank published in this issue for requests, direct with the hotel.

The Conference proper will be held on Friday and Saturday, Aug. 5 and 6. However, this is such a delightful vacation place that every one will want to spend at least two days more at the Grand Hotel, so provisions have been made to accommodate members of our group on the day preceding and the day following the Conference.

For those going from Detroit, and not by private conveyance, there are several possibilities.

Michigan Central trains leave Detroit daily at 11:00 p.m., arriving at Mackinac City at 8:10 p.m. Round-trip fare, including lower berth and tax is approximately \$35 per person. Returning, leave Mackinac City at 9:30 p.m., arrive Detroit, 6:50 a.m.

Capital Airlines has a flight daily, from Willow Run, at 10:40 a.m., arriving at Pellston at 1:01 p.m. The fare is \$37.89 per person, round trip includ-

ing tax. Returning: leave Pellston at 2:36 p.m., arrive Detroit 4:44 p.m. Limousine service, Pellston-Mackinac City, \$2.50 per person, each way.

Detroit & Cleveland Navigation steamers have a cruise leaving Detroit Monday, Aug. 1 at 2:30 p.m., arriving Mackinac Island at noon on Tuesday. Leave Mackinac Island Sunday noon and arrive Detroit Monday morning, 7:30. Rates start at \$22.50 per person, each way, for corridor room, not including meals.

Greyhound Lines buses leave Detroit daily at 10:10 a.m., arrive Mackinac City, 6:52 p.m. Round-trip fare is \$13.69.

**Make Reservations Early.**

### PROPOSED CHANGES TO M.S.A. BY-LAWS

The following is an excerpt from the minutes of the June 1st meeting of the Board of the Michigan Society of Architects. "Mr. Thornton, Chairman of the Michigan Administrative Committee reported on the following:

"Change of by-laws to provide for a more satisfactory method of election of officers for the Society Board. On motion by Bauer, supported by Hammett, the following resolution was adopted:

"Whereas the present by-laws provide for the nomination and the election of officers by the Board of the

### GRAND HOTEL, MACKINAC ISLAND —RESERVATION REQUEST

#### MICHIGAN SOCIETY OF ARCHITECTS MID - SUMMER CONFERENCE, AUGUST 4, 5, 6

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(There is an added charge of 27c daily per person for sales tax)

I expect to arrive \_\_\_\_\_ A.M. Name \_\_\_\_\_  
P.M.  
I shall depart \_\_\_\_\_ A.M. Address \_\_\_\_\_  
P.M.



Society, and Whereas, the present Board, being the first under the new by-laws to elect its officers, deems it advisable to augment the provisions of the present by-laws for a more suitable method of election of officers. Be it therefore resolved that the present by-laws be amended as follows:

**"Article III. Meetings:**

**Section 4. Board Meetings**

"The Board of Directors shall hold not less than ten meetings during the year for the purpose of transacting the business of the Society.

"Immediately after the election of directors by the various chapters and not later than December 1st, the Pres-

ident of the retiring Board shall appoint a nominating committee composed of three members of the retiring Board, which committee shall submit a slate of officers to the new Board at its organization meeting. This slate shall be selected from the list of duly elected Directors of the new Board. Directors may nominate others at this meeting.

"The organization meeting of the Board shall be held in the month of December of each year at which the retiring president shall preside until the election of new officers. There shall be one meeting of the Board immediately prior to the Annual Meeting of the Society. Notice of time and place of each meeting shall be mailed to each member of the Board by the Secretary at least seven (7) days before the date of the meeting."

(End of Section 4. Board Meetings)

**EXPLANATION:**

Quoted in the foregoing is the complete text of Article III, Section 4, as it is now in the by-laws. The portion in bold type is proposed to be added.

Section 2 of Article X of the present by-laws reads as follows:

"Amendments so proposed shall require for their ratification the vote of two-thirds (2/3) of the members present at a regular or special meeting of the Society announced for this purpose and shall also be approved by the Board of Directors of the Institute and by the governing boards of each Michigan chapter."

Notice is hereby given that the Sixth Annual Mid-Summer Conference at The Grand Hotel, on Mackinac Island, August 4, 5, 6 and 7, 1949, will be the regular meeting at which the vote will be taken on the foregoing proposed changes to the Society's by-laws.

When and if the proposed changes are approved at the Society meeting, then the proposed changes will be submitted to the Institute and the three Michigan chapters for ratification, before becoming effective.

BELOW are shown Art Hyde, Ted Seemeyer, Florence Hyde, Bernice Ditchy and Clair Ditchy in the garden of The Grand Hotel. The photograph, taken last year, is by Win Brunner, of Detroit.

**FROM WESTERN MICHIGAN**

*Excerpts from Architectonics, for June, 1949—Roger Allen, Editor*

The next meeting will be held at the University Club in Grand Rapids, Tuesday, June 21.

The feature of the meeting will be a viewing of the new residence recently completed by Kenneth C. Welch, a house that has attracted wide attention and will attract more. You will recall that this house was reviewed in a recent issue of Architectural Forum. You and your wife have been invited by Mr. Welch to go through the house.

Bring your wife along, both to the Welch house and to the dinner meeting. Let the Little Woman attend a business session of the Chapter; that'll cure her. After a brief business session, Ken Welch will talk informally on various points in regard to design and lighting.

Fourteen members were present at the Chapter's May meeting in Traverse City, at which Ralph L. Bauer was in charge of arrangements. Ralph and Mrs. Bauer entertained with a buffet supper at their summer home at Omena.

Announcement is made of three new corporate members of the Chapter: L. Jack Matych of Battle Creek, Ferdinand S. Loebach of Niles and Mathias Thomas Sumner of Muskegon.

(Note: The June 21st meeting was cancelled.)

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# PUBLIC RELATIONS AND THE ARCHITECT

By Robert J. McAndrews, Promotion Manager of Young & Rubicam Advertising Agency and Vice-President of the Advertisers' Association; an Address presented before the Pasadena Chapter, A.I.A.

Ladies and Gentlemen—I was asked to brief in 10 or 15 minutes some of the high points of the few things we went over at Yosemite on the subject of Public Relations. I know it is like carrying coals to Newcastle to talk about Public Relations to people in Pasadena after that terrific promotion that you put on New Year's day. That is the acme of community publicity and I know you all have a part of it because I have yet to meet a Pasadena native who is not on one of those Tournament of Roses Committees—my compliments to you and my apologies for trying to tell you anything about Public Relations.

Now for this matter of Public Relations, Ladies and Gentlemen — and I say **Ladies** and Gentlemen because that is one place where all of you wives of architects can help your husbands every hour of the day and every day of the year without knowing a thing about architecture—that's one place where you are a part of the business—in fact, you probably know that in some communities it has gone so far (such as in Oakland) that the wives have their own auxiliary, and they are out there promoting and publicizing all the time on behalf of architecture as a profession and their husbands as an integral part of that profession.

Going over it now very briefly and touching the high spots, we first of all, to treat the thing academically, should have a definition. The definition of the Council's Public Relations Committee occupies a whole page; I won't repeat it, but it is an excellent one. To brief

it: I think we might say that Public Relations consists of just two things: first of all, conducting your business and your profession in a way that the public as well as you get profit out of it, and secondly, not being content with sitting back and assuming that the public is going to know that, but telling the public at every possible step what is going on in your profession that is good, what is going on that is constructive, and what is going on that helps them. That requires a consistent, continuous campaign on two levels; on the personal level with all of you as individuals, and on the corporate level, as we might call it, with your activities as a chapter.

Now, Mr. Ainsworth has given you a whole talk on Public Relations tonight—all of those things that he mentioned are part of the business, the political angle, the joining together with the other professions, the exhibiting of your work in The Institute Convention. Without hurting anyone's feelings or insulting you, I believe that it is safe to say that the majority of architects are inclined to be on the introvertish side—you like to work with your hands and your mind—I think most of you get more of a kick out of working at your drawing board and your desk than you do going out and meeting people. It is all right to do that if you have someone who is going out and meeting the people for you, if you have a salesman or an advertising agency which you can't have, or a publicity man which very few of you can afford or feel the need of, so it all ends up that you pretty much have to be your own salesman, and there is a long way to go.

Now, the things that I am saying are just what we would say to a new client who came into the office and didn't know a thing about advertising and publicity and some of the elementary considerations to be borne in mind. You may wonder why it is necessary. . . . Well, perhaps in boom times it isn't necessary; perhaps in the war years that we have gone through and these current years when Southern California is expanding so tremendously, there

probably is a pretty good living for almost everybody in the profession. It is still not too overcrowded, there is still a great amount of building, you haven't caught up with demand, but I think that it is safe to say that that is not going to be the picture of the indefinite future. Every index that we have been able to uncover in our business shows not a slump but a gradual leveling off—perhaps in a few years what we would call a recession. You can see it in your own everyday contacts; you know the Christmas business was off in the stores and that the cost-of-living index of the U. S. Department of Labor has been down for the last three months in a row; you see the huge ads for the department stores and the Christmas clearances; all things that we didn't have previously. As you may know, the number of bankruptcies per month, for instance, is about

(See PUBLIC RELATIONS, Page 6)

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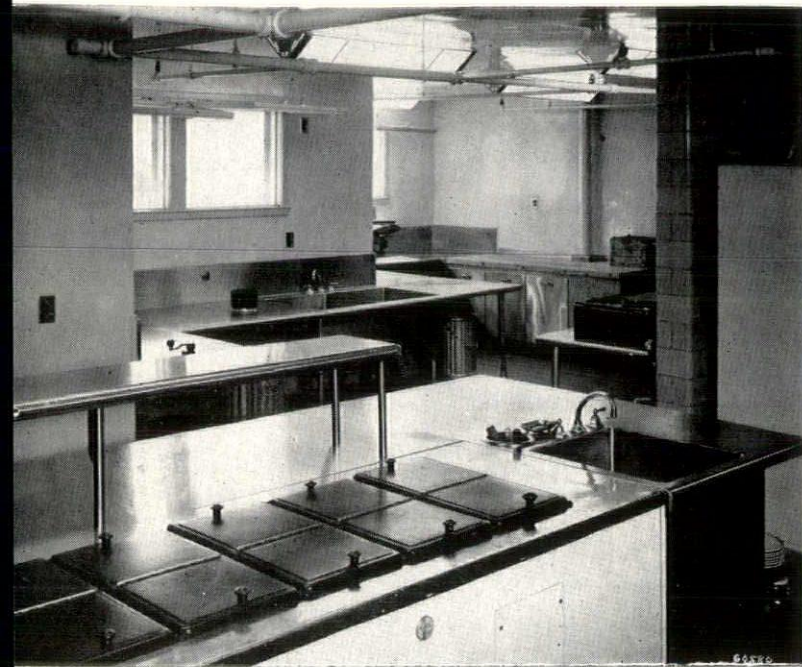
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**Solution:** Additional space secured by 8' x 40' additional parallel to main axis of kitchen and enclosure by same of an existing open porch behind former kitchen area. A generously wide main aisle for waiters provided by removal of old masonry bearing wall and introduction of steel framing for support of second floor construction. Food preparation, baking, refrigerated storage space all located behind main serving counter.

### CARL B. MARR, A.I.A.

ARCHITECT

DETROIT, MICHIGAN

### BARBER CONSTRUCTION CO.

GENERAL CONTRACTORS

DETROIT, MICHIGAN

Photos by Smith Brothers

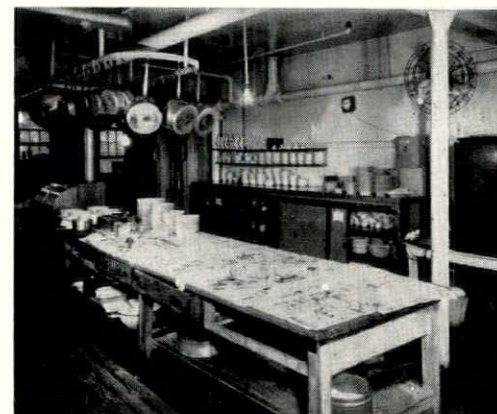
Detroit, Michigan

RIGHT: Kitchen before renovation.

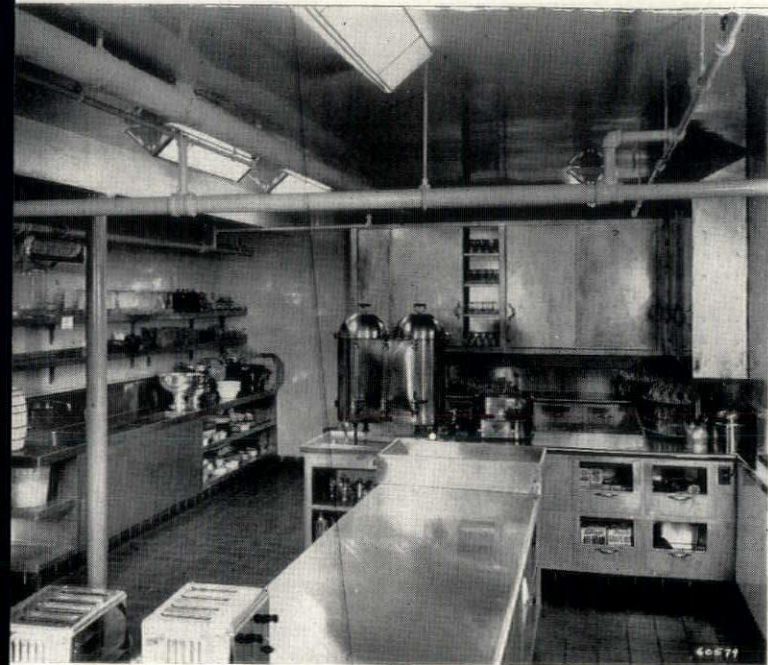
**Equipment:** Circulation of traffic has been established on a right to left basis, with soiled dish tables, Colt dishwasher and Cunningham glass washer conveniently located near one entrance to kitchen. After leaving trays, waiters proceed to hot and cold food section and pantry department before returning to dining room.

Design and placement of equipment was as important a part of this project as were the structural aspects, space available being limited and irregular shape. All equipment was, therefore, specially designed by the architect. This included chef's work tables, steam tables, insulated dish warmers, preparation counters, pantry department, dish and pot washing equipment and baking areas.

Some of the main items of "buy-out" equipment selected were the Blodgett







## NOVATION

KE ROAD, BLOOMFIELD HILLS, MICHIGAN

A.I.A.

en, Salvajor, Hobart mixer and Ster-  
g peeler. Four walk-in type refrig-  
rators were provided for chef's stor-  
e and adjacent to pastry and salad  
work spaces. There is a special walk-  
box for fish storage. Besides the  
alk-in units, built by a Detroit  
m and refrigerated by Frigidaire,  
ere is reach-in storage at main work  
ter and an ample deep freeze room  
basement, off the general store  
rms. This is essential because of the  
b's country location a considerable  
d stock is maintained. A York ice  
chine has been installed for auto-  
tic cube manufacture.

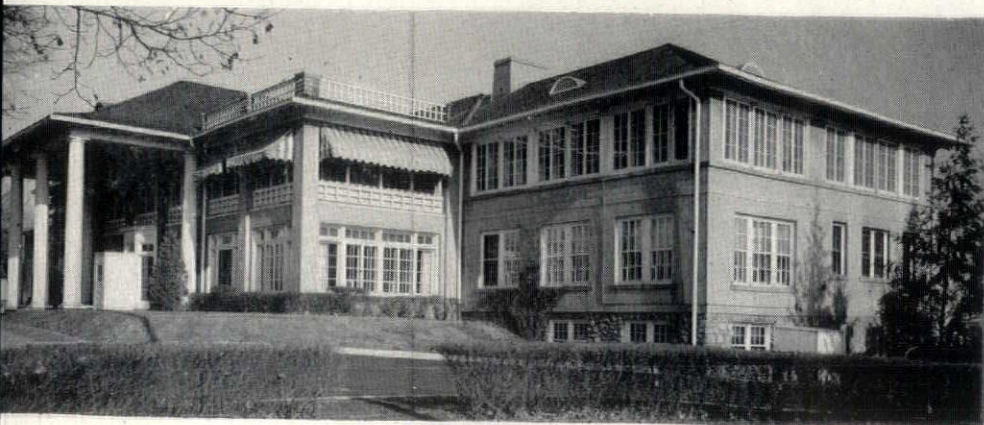
**MATERIALS - FINISH:** For com-  
te cleanliness, all cabinet units are  
up on 5" tile base with masonry  
ekup. Wall dividing baking and gen-  
al preparation area from general

kitchen is of salt glazed tile. All tops  
and dish tables of 14 ga. stainless steel.  
New floor is red quarry tile, walls are  
soft green enamel. Fluorescent light-  
ing is tailored to fit work areas. The  
entire kitchen is now an efficient, light  
and cheerful work space.

Besides the above items, work in-  
cluded complete new electric wiring  
for the kitchen, all new plumbing and  
waste lines, complete new exhaust sys-  
tem with 11g fan unit in attic.

Entire change-over was made in six-  
ty working days, including all archi-  
tectural, mechanical trades and setting  
of equipment, during a period when  
the membership was least inconveni-  
enced.

A most cooperative club building  
committee worked with the architect,  
and the contractors are to be commen-  
ded upon their promptness.



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Meter Readings Available on All  
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## PUBLIC RELATIONS—from P. 3

quintuple what it was a year ago at this time in Los Angeles County, and all those things point to the fact that we aren't going to keep on living at a terrifically increasing income for all of us. And naturally anything that affects the general economy is going to affect you as a profession.

Irrespective of what kind of economic temperature we head into, it is essential that you have some kind of public relations, good, bad or neutral. After all, you never sign up a client, you never make a sale, you don't get one dollar coming in until someone on the outside has, first of all, knowledge of you and about architecture as a profession, and secondly a favorable opinion about you; and that, after all, is Public Relations. So every dollar that you make is the result of some kind of Public Relations—people got the information and the opinion somewhere about you, and they come to you. In addition to that, your public relations has the objective of ministering to your self-respect, your self-repute — man doesn't live by bread alone, and all of us like to be well thought of by our fellows both in the profession and outside of it: When we say we are an architect, we like people to pay us a compliment or say something nice about the profession or at least think it, and all that is a part of Public Relations. It is a continuing job to do.

Now, that is on the personal level. On the, shall we say, corporate level, there are still many, many objectives to be won. First of all, there is this whole objective of the retention of free enterprise in America which is definitely a public relations problem for you, for all business, and for all professions. It's not 'something-that-can't happen-here': I'll wager that if you asked any doctor in England, three, five, or ten years ago to make a prediction whether England would have State Medicine in 1948, that nine out of ten would have said no; and yet it happened, they have it; they probably will have State-Some-

thing-Else. The latest we read about is that they are probably going to get State Law—and State Architecture is not so far beyond that in logic; you can conceive it.

You certainly have had competition from governmental bureaus in the counties and in the state; most of you will agree that many of the counties and our own State of California have had in the past bureaus of architecture doing work that should be done by private architects. That is just another manifestation of bureaucracy which has intruded into many, many fields which were formerly fields of free enterprise. Now, I know that architects as a group are doing a lot to combat that; I know that many of the jobs that formerly were done by State architects in Sacramento are being parcelled out, maybe grudgingly, to private architects. I know that in Los Angeles and Kern Counties the office of County Architect has either been abolished or the jobs and responsibilities have been cut down to size, and they have been put in the position of being an umpire and not players in the game. But even in those counties and those states and in the country as a whole where you don't have complete state architecture, you have the constant threat, so it requires continuous vigilance on the political level. And that is one facet of this whole larger problem: a free enterprise and its retention for all American business. You have a much more favorable climate to work in on that aspect of public relations than you have had in the past because the American people, I believe, are more in sympathy with the opponents of bureaucracy today than they ever have been before. There is more editorial disfavor for the encroachment of government, and there is more of a vocal group fighting it in Congress and in Washington, and you have there a tide which you as members of a profession can swim with, both as architects and as members of these over-all professions.

I might point out that yours is practically the only one of these professions that does not regard this problem seriously enough to have your own full-time paid public relations counsel—press agents in many respects. Believe me, the dentists, doctors, lawyers, teachers, are all out there working this publicity business on a professional basis, paying for it, and getting results. The convention of the State Bar Association at Santa Barbara had from three to five columns every day in the Los Angeles papers; I haven't seen that from your architectural con-

ventions. When the American Medical Association meets, they are on page one every day of the convention—there is a real job that has been done on that.

Now, getting into the small, everyday, local personal field. Let's go over a few of the kindergarten aspects of this business. First of all, be proud of that A. I. A.; you have something there which represents a tremendous amount of your time, money and energy, and it should have a lot more public recognition than it has. You should make that, by constant effort, by constant public relations activity, as well known as M.D., D.D.S., and the rest of them that are your friendly rivals in the professional field. Use it all the time, and I would suggest that, since it is not well known yet, whenever you use it, somewhere spell it out:—don't just say A.I.A.; say American Institute of Architects, so that the great unwashed public that you are always dealing with will know what you are talking about. Every time two doctors get in the elevator in the morning going up to their offices, they shake hands, and one says, "How do you do, Doctor?"; the other says, "How do you do, Doctor?"; how are you this morning, Doctor?" A dentist does the same thing. But get two architects together,—“High, Joe!”

The point is that Public Relations, after all, is not just hiring Steve Hanigan to do as he does with Florida or Las Vegas or Sun Valley; Public Relations is like building a building, it is a succession of little impressions on the human mind by lots of people, day after day. Just the spread of the word “architect” in a constructive way, just publicizing it, is a job that everybody can do. Talk about architecture and let other people overhear you. Get more into government, get to be a part of it, try to make extroverts out of yourselves.

You have an architect on the Los Angeles and the Pasadena City Planning Commissions; you should have a

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lot more architects on all the other commissions, especially on those like the School Board, the Library Commission, and the Park Commission, where you are not only going to be spreading your public relations but you are going to be out making valuable business contacts that will mean money in your pocket. Get into clubs more, you have to get out and talk to the public; there are many ways you can do it. There are your school alumni associations, your church, your service clubs—you will find that you can do a job in Rotary or Kiwanis and Exchange and all the rest by getting them to open up the memberships to more categories of architecture and get more of your fellow architects into it. Look at your doctors; they have memberships in Rotary now for stomach specialists, eye specialists, nose specialists, chiropractors, and right on down the line—you could have a whole Rotary Club any-

where with just doctors. Well, why shouldn't you have your school specialists, your church specialists, your house specialists, and so on. When you get into these organizations, don't be content with just sitting back; get active, get on the committees, give them a program. A least once a year, they will be glad to get a program which has an architectural slant.

In addition to speaking when you can, I would suggest that you write when you can, on the popular level. There is a huge field in the Sunday newspapers, the magazines, and so on, and this will all add up to a greater interpretation of the architect to the public. The other professionals are doing it; think of the tremendous number of popularized medicine articles that are always in print; you can hardly pick up the Readers' Digest without something on that score, and the A.M.A. is just plugged to a fair-thee-well in those articles. There is no reason why A.I.A. shouldn't be the same way, and certainly the subject is interesting enough.

In summary, you and I know that you have a wonderful product. You know that you have spent your lives in getting prepared to manufacture that product; you know that you have something which is not only good for you but something that is good for the public. The only thing that is lacking is the method of transmission to get across

to that public the fact that here is something that is good for them. You can do it with Public Relations. It would be a shame to have this tremendously fine product of your own professional attainments and let it wither away just because of lack of interest, because of lethargy, because of a misguided sense of dignity or because of professional ethics which often, I think, extend too far in the conservative direction.

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## Builders & Traders

Edited by E. J. Brunner, Secty.-Mgr.,  
 Builders & Traders Exchange of Detroit

### COSTS DOWN 10-15 PERCENT

A ten to fifteen percent drop in building costs in Metropolitan New York from the postwar peak of September 1948, is reported by a committee of the New York Building Congress.

The committee expressed doubt that there will be further substantial reduction in the next year, pointing out that today's bids and cost estimates discount to some extent any further cuts in prices of building materials.

W. J. Barney, president of the W. J. Barney Corporation, general contractors, was chairman of the committee set up to make the study of building costs trends for commercial, industrial and multi-family apartment houses.

Summing up the committee's discussions, Mr. Barney said: "We found that building costs today reflect a substantial decrease from the peak of last year and it is our belief that building projects started now will have the benefit of practically all the drop in building costs likely to take place within the next twelve months at least. There is little justification for deferring building."

"We found little evidence to indicate further significant reductions as abnormal cost items, such as contingencies, bonuses for delivery of materials and labor overtime, that existed at the end of the war have been eliminated. And there is no reason to believe that the hourly wage of building mechanics will be reduced within the year."

The committee listed the following major factors contributing to the decline in costs:

- 1) The stabilizing influence of the 30-month wage agreement between the Building Trades Employers' Association and the Building & Construction Trades Council, which permits contractors to know their wage rates over a long period of time;
- 2) Lower material prices and the elimination of escalator clauses in contracts with material fabricators;
- 3) Higher productivity and greater efficiency of labor on the job, partially due to an increased supply of properly trained younger craftsmen who are gradually replacing the less skilled mechanics;
- 4) Even flow of materials to the construction project which enables management to coordinate the job more efficiently, thus tending to shorten construction time and lower costs;
- 5) Elimination by subcontractors and general contractors of contingencies in contracts to cover uncertainties of material, supplies, labor costs, etc.;
- 6) As a result of the above factors, general contractors and subcontractors are offering firm bids whereby an owner knows in advance the ultimate cost of a project.

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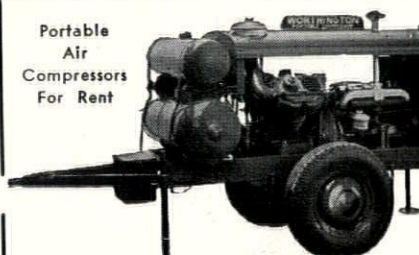
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DETROIT, MICHIGAN, JUNE 28, 1949

No. 26

## GIRARD PLANS SHOW, "FOR MODERN LIVING"

Examples of the highest standards in contemporary design in home furnishings and home objects are being gathered from all parts of the world for a dramatic and comprehensive exhibition, "For Modern Living," to be presented at the Detroit Institute of Arts September 11 through November 20 of this year.

Edgar P. Richardson, Art Institute director and chairman of the exhibition, announces that through the cooperation of The J. L. Hudson Company of Detroit the show will be produced on a grand scale in the Art Institute's Great Hall and three adjoining galleries

providing 12,000 square feet of space. The entrance to the Art Institute will be revised and a ramp, 300 feet long, will be built to guide visitors in an orderly manner through the exhibition of between two and three thousand objects. Complete rooms and parts of rooms will be built in the Great Hall.

Alexander Girard, A.I.A., Detroit architect and one of the leading modern designers in the United States, is the director of "For Modern Living." He is being assisted and advised by a large national committee of outstanding people in the contemporary design field and a committee of nearly 100 prominent Michigan citizens, including Wells I. Bennett, Henry S. Booth, Wayne L. Claxton, Miss Helen L. Copley, Allen B. Crow, R. W. Detwiler, Arthur Dondeneau, Alden B. Dow, George F. Em-

*Alexander Girard was born in New York City, received his education and early experience in Europe; practiced in Florence, Italy, then in New York City, 1933-37, in Michigan since 1938.*

*His work in the field of contemporary design has received wide acclaim, both at home and abroad.*



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ery, Miss Helen L. Fassett, Dexter M. Ferry, Jr., Mrs. Edsel Ford, Henry Ford, II, Charles A. Hughes, K. T. Keller, Joseph W. Leinweber, Eliel Saari-

nen, and H. L. Walton.

The executive committee, in addition to Richardson and Girard, includes Leroy E. Kiefer, chief designer of General Motors' product and exhibit design studios; William D. Laurie, Jr., vice-president of Maxon, Inc., Detroit advertising agency; Eero Saarinen, internationally known architect of Bloomfield Hills, Michigan, and winner of many national competitions; and Minoru Yamasaki of Detroit, formerly chief designer for Smith, Hinchman and Grylls, Inc., architectural firm.

In announcing "For Modern Living" as the Detroit Institute of Arts' major event for 1949, Richardson said:

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"In scale, scope and completeness, we consider it an exhibition of major importance not only for Detroit but for the country as a whole. It could not have been attempted without the generous cooperation of The J. L. Hudson Company.

"Our museum has said to a group of top designers: 'What has the modern designer to offer the people of Detroit, of the Midwest, of the United States, of the world?' We all know there exists good design and bad design claiming to be modern design. We expect this exhibition to demonstrate what is the good design.

"The designers whose work will be exhibited believe and expect to show that our modern technological society can produce its own distinctive culture as beautiful and as rich as anything that has preceded it.

"The exhibition installation, itself, will be an illustration of the characteristics of contemporary design. It will be a very dramatic presentation."

The executive committee began work on the exhibition in October, 1948. Members have done a thorough job of research to bring the best standard of contemporary design to the Detroit exhibition. For example, Girard has collected all the lists from all significant modern shows ever held and has used them as a method to acquire top ex-

amples of modern home furnishings and objects. Many of the items are coming from Italy, Sweden, England, Germany, Siam, China, Finland, Mexico and other foreign lands.

"We want to emphasize that the exhibition will be selective in showing only the best examples of contemporary design for the home," Girard states. "In this respect it would differ from the home appliance or builders' type of show which might have all manufacturers represented with their products.

The objects will include furniture, fabrics, floor coverings, lighting fixtures and lamps, ceramics, glass and plastic wares, metal and wood objects, utensils and many other household articles. Painting, sculpture and the graphic arts will complete the collection of objects.

"In addition to the display of objects, new materials will be exhibited in their own right such as plastics, plywoods, metals and various compositions or any materials which suggest new and interesting solutions to the many and varied problems of modern living.

"Our exhibition will show the culmination of 50 years of effort in the modern design field and will be a preview of much important work-in-progress."

Girard, born in New York City 42 years ago, is a graduate of the School of Architecture of the Royal Institute of British Architects, the Royal School of Architecture in Rome, is registered in New York, Connecticut and Michigan.

His awards include the Florence Traveling Scholarship in 1929, the Gold Medal Barcelona Exhibition in 1929, the Museum of Modern Art Fabric Competition in 1946. He was a member of the winning team in the St. Louis Memorial Competition in 1948.

BELOW: Gus Langius (center), A. M. Davis and Gardner Martin, of Portland Cement Association, host at the President's Cocktail Party and donor of trophy to "Mr. Cement Sack of 1948," at The Grand Hotel.

Among the members of the Advisory Committee assisting Girard are Edgar Kaufmann, Jr., advisor to the director of architecture and design of the New York Museum of Modern Art; George Nelson, New York designer and architect; Hilda Reiss, curator of the Walker Art Center of Minneapolis; and Marianne Strengell, director of the department of weaving of Cranbrook Academy of Art of Bloomfield Hills, Michigan.

Others are Serge Chermayoff, president of the Institute of Design, Chicago; D. J. DePree, president of the Herman Miller Furniture Company, Zeeland, Michigan; Rene D'Harnoncourt, director of curatorial departments of the New York Museum of Modern Art; Charles Eames, architect and designer, W. Los Angeles, California; Harley Earl, vice-president of General Motors Corporation, Detroit; John Entenza, editor of Arts and Architecture, Los Angeles, California; Lincoln Kirstein, New York art critic.

Florence Knoll, designer of Knoll Associates, New York; John A. Kouwenhoven, contributing editor to Harper's Magazine and professor of Barnard College, Scarsdale, New York; Dr. Andrew Ritchie, director of the Albright Art Gallery, Buffalo, New York; Bernard Rudofsky, New York architect; Gordon Russell, director of the Council of Industrial Design, London, England; S. Gordon Saunders, general manager of the cycle weld division of Chrysler Corporation, Detroit; and Saul Steinberg, New York artist.

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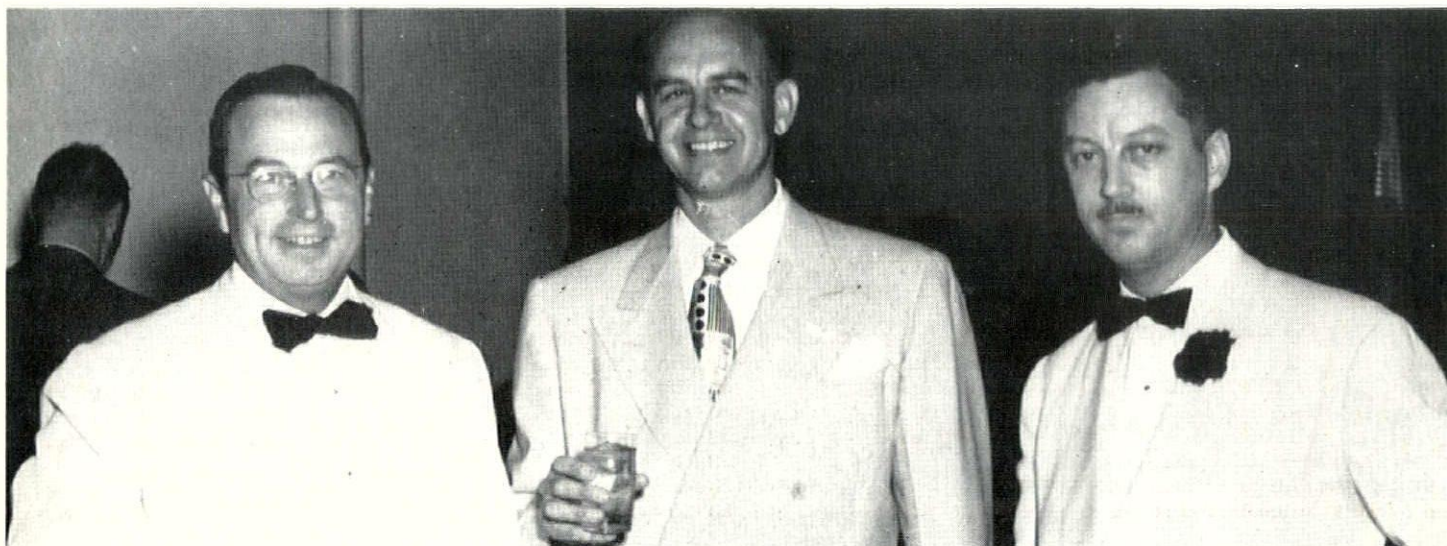
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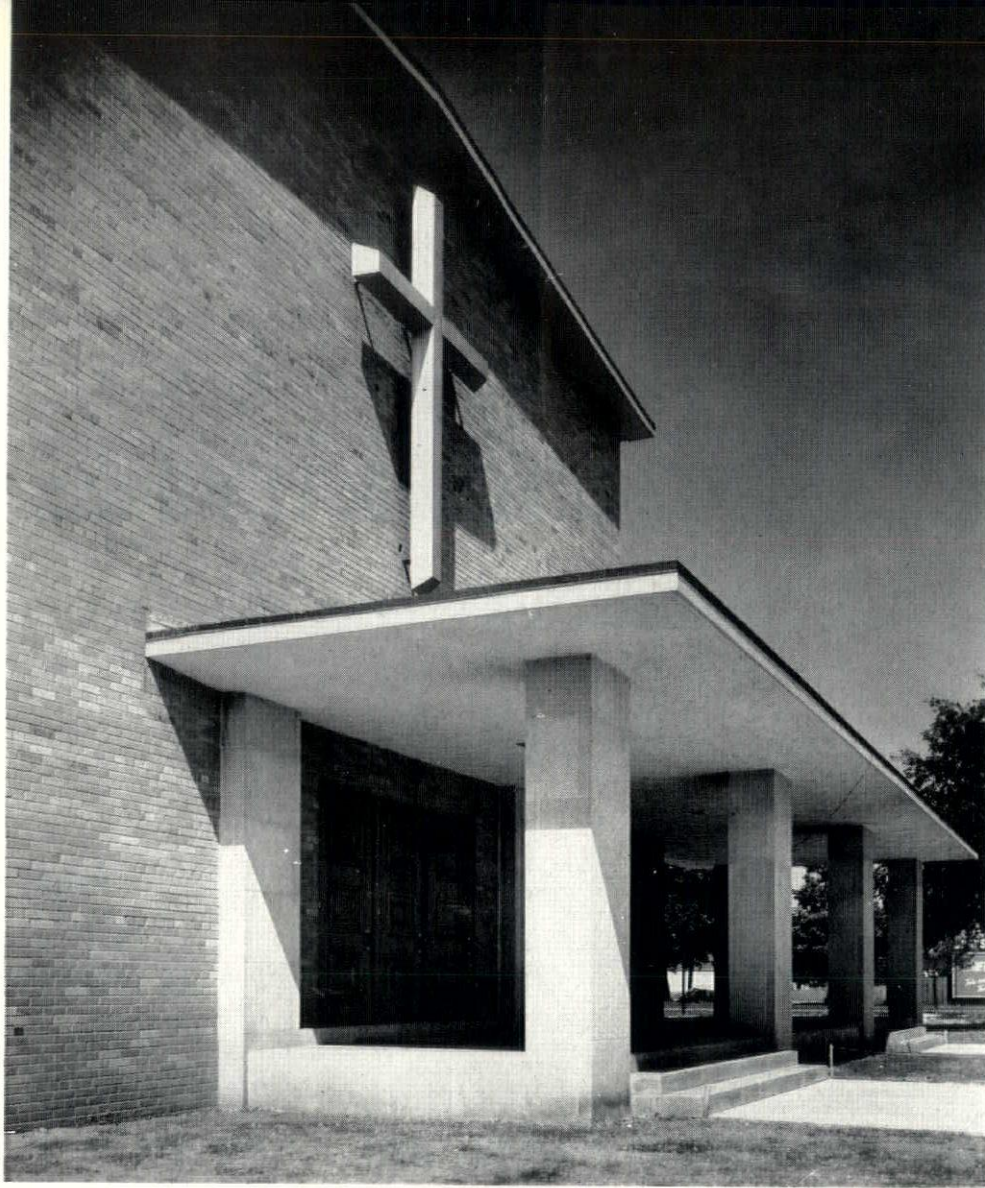
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BY ALFRED C. EMMERLING, A.I.A.

In the development of church building programs we have found that the architect must consider the long-range, or master plan, as well as the immediate building program if he is to adequately perform his professional obligations to his client. Once the master plan's obvious advantages, of integrated design and cost-savings in future additions, has been explained to the members of the building committee, the additional cost of the architect's services is readily approved as a sound investment.

In our investigation of many church expansion programs we have often encountered this lack of vision and foresight on the part of building committees in not anticipating their future growth. Invariably, they have answered that architectural services were employed and reliance placed on his professional advice. This is a serious indictment of the architectural profession, and one that must be overcome by each

individual architect if we are not to be relegated into the deplorable state of mere vendors of plans.

In designing Redemption Lutheran Church we first made a complete analysis and appraisal of the present and future needs and requirements of our client. The building committee and pastor were very helpful in this and it was at this stage that the recommendation for the master plan was made and accepted.

Second: the master plan was developed. This development showed that the land owned by the congregation was adequate for their present and future program. This was unusual as we normally find that more land is required.

Third: we prepared preliminary cost estimates to enable the church finance committee to recommend the extent of the immediate building program and to prepare their financing program. In preparing the preliminary estimates, several styles of church architecture

and their relative cost were considered.

Fourth: consideration was the style selection. Here we explained to the congregation and building committee at a joint meeting that good architecture has never been the result of copying a "style." It is the result of the able combination of plan, mass, proportion, careful selection of materials, the structural and the mechanical systems.

The development of all styles of architecture was in their inception, a logical outgrowth of the intelligent use of local materials, combined with the structural system determined by the materials and the skill and knowledge of the workmen, available.

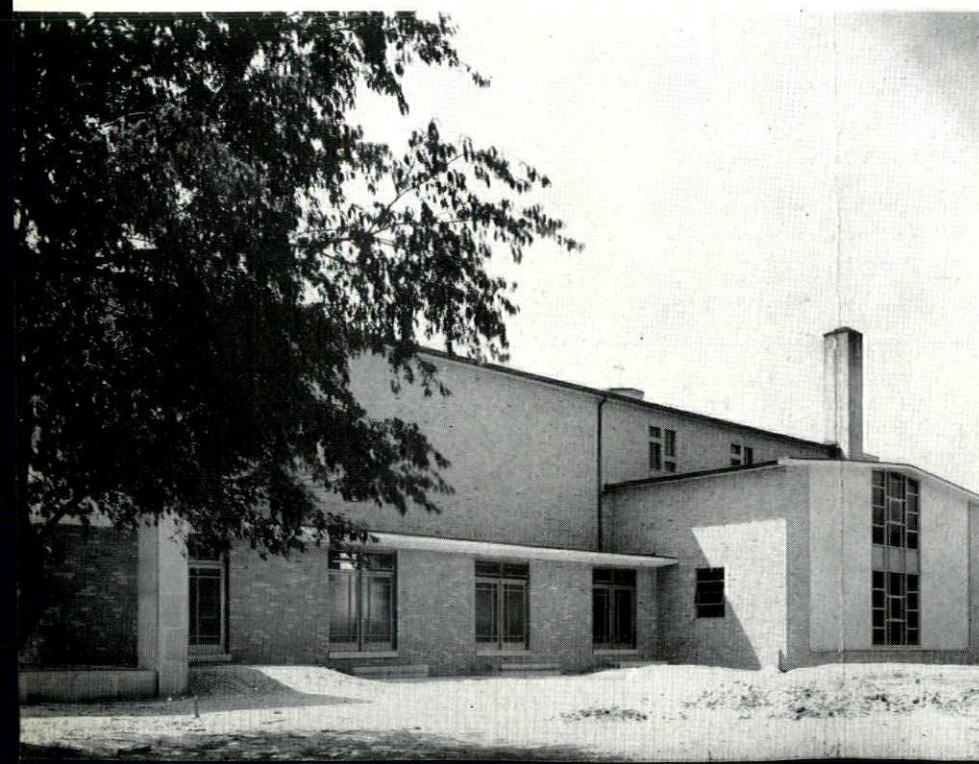
In designing Redemption Lutheran Church we visualized the entire project as it will appear when complete.

The general plan and composition with the nave, parish hall and covered walk enclosing a cloistered garden court, all in a beautiful range of sand-colored Yellowstone brick masonry, execu-





EMMERLING, SPELLICY & HARTMAN  
Architects, Detroit, Michigan



ted in a simple contemporary manner has recaptured in feeling the early North Italian Romanesque architecture. Careful attention was given to the selection of the brick for texture and color which gave a vibrancy and beauty to the large plain wall surfaces. The entire plan was developed to utilize good materials economically without resorting to cheap construction.

The most gratifying results of our design have been two-fold:

First: We feel we have captured the design, the spirit of the redemptive work of Christ. In the nave treatment everything is subordinated to the chancel with its altar and the dominant cross above, symbolic of Christ's atonement. The windows in the east wall of the nave are placed high and kept small and the angle of the sun's rays was so calculated that they fall directly on the altar for the morning service during the Lenten Season.

Second: The low cost for the project considering the quality of the construction and the size of the building. The project bid was let to the Arthur C. Misch Co. at \$207,000.00 with approximately eight thousand additional covering escalation and extra work ordered by the owner.

The cost breakdown is approximately as follows:

Main church-seating 650	\$170,000.00
(kitchen and basement seating 450 at table)	
East Transept-seating 100 (choir)	
(First section of future Parish Hall	20,000.00

Photos by John

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The design of the building has no name as such, it is part of and coincident with a basic design philosophy interpreted in relation to today's needs, materials and modern building techniques. It is no attempt to do something "different" in itself but to utilize the techniques of today as honestly and functionally as the skills and techniques of all great periods of architecture were used.

When the buildings are finally completed they are intended to incorporate the craftsmanship of the allied arts. We deliberately planned large windows in the west wall of the nave to receive stained glass; large plain wall areas on the east wall of the nave and south wall of the balcony for mural paintings; a large cloister garden for landscaping, sculpture and wrought metal work; thus affording the ample opportunity for the crafts to adorn this edifice to God's glory.

As is usual with any building program, its fulfillment is not possible without the able performance of the individual workmen, the sub-contractors and the contractor. We, the architects, gratefully acknowledge the important part played by them and offer our sincere appreciation to each one engaged on the project.

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## FRANK LLOYD WRIGHT SPEAKS IN GRAND RAPIDS

From the Grand Rapids Herald, May 25

Frank Lloyd Wright, noted 81-year-old architect who spoke here Tuesday, visited two of his "children," houses of his design, while he was in Grand Rapids.

"How can you remember every detail of your houses when you've planned so many?" some one asked him.

The keen-eyed Wright replied, "No matter how many children you have, you remember them all."

The Grand Rapids "children" of his drafting board, are the former Meyer S. May residence at 450 Madison Ave., SE., built in 1906, now owned by Cyrus B. Newcomb, and the residence of Mrs. T. H. Goodspeed, Jr., of 505 College Ave., SE., which Wright designed in

1909 for the late David M. Amberg.

The latter house was built, Wright said, by members of his staff while he was on a trip to Europe. Tuesday Wright looked at it sharply and announced that his "boys" had added some decorative detail which Wright, the apostle of simplicity, would not have approved.

"They used to call my architecture temperance architecture," he explained, "because it was simple. In those days temperance was not fashionable."

The May house on Madison Ave., SE., Wright said, was the first house he designed in Michigan.

Wright said his houses have evolved in the direction of further simplicity since his work of the 1900's.

"All these two Grand Rapids houses would need," he said, "to be representative of my work now would be an eraser."

Having seen the houses of his designing, Wright and his gentle, dark-eyed wife went on to visit the Furniture Museum. Wright was candid about not liking all that he saw.

Examples of elaborate carving in the older part of the collection, he said, proved that "the age that made them had no moral foundation."

"There's nothing to build on there," he declared.

"It's all sensuous, sensual."

He wasn't much better satisfied with the modern furniture on view, though he admitted that some of the chairs shown looked "like some clumsy things I used to design."

"True modern furniture," he said, "is reasonable, suited to the house it's in, to the use to which it will be put."

Without hesitation Wright said that his ideas of design have "gone around the world." Many of them, however, he

feels have been corrupted in their long journey.

"My first aim in designing a house," he said, "is unity and strength. Then you can have elegance but not fussiness—if you can afford it."

Wright said he had only one suggestion about meeting the housing shortage.

"Keep away from the Government," he said. "Government housing has proved to be pretty bad."

\* \* \*

"So long as we're nothing, our building will be nothing-much," Mr. Wright said in his lecture before a crowded audience in the Ladies' Literary Club auditorium.

The individual, he declared, is the basis of true democracy and of organic architecture, the term he prefers to modern architecture.

"Very few of us," he said, "have ever taken a serious course in becoming an individual. Democracy should be a means of getting more and stronger individuals in our society and protecting them in their individuality. Instead, we live in a bureaucracy where one in every five of our population is telling the rest what to do, or seeing that they do it."

"We're about as near to being a democracy," Wright asserted, "as Russia is near being a communistic state. And both are very far off."

"But if American civilization were to be destroyed tomorrow by an atom bomb, what of our buildings would be left that is characteristic of America? Our tall piles of brick rising into the sky would not stand. Any of our monumental buildings that might survive would be imitative of other countries and periods. Only our plumbing would be characteristic."

Perhaps future generations would put it on their mantel pieces as a treasured relic of a past civilization."

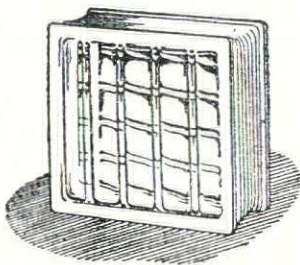
"What is needed today to put life together and tell what it means," Wright said, "is the creative artist. We aren't educating him and we aren't valuing him."

"But I don't think the mortgage will be foreclosed next year nor for the next two or three lifetimes. Every generation has felt more or less desperate, but through them all has come a glimmer of light. It comes to us today, and as long as it comes, we can go on."

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## CITY PLANNING SURVEY

A. Whitney Murphy, of Butler, Pa., architect, will this month undertake a five-month survey of the extent and need for city planning in American cities under 50,000 in population, it is announced by Edmund R. Purves, Executive Director of The American Institute of Architects.

Mr. Murphy will work with funds supplied by an Edward Langley Scholarship grant of The American Institute of Architects and a William Wirt Winchester Fellowship conferred by the Yale University Department of Architecture in 1941. His research will be conducted with the cooperation of Walter A. Taylor, Director of Education and Research of the A.I.A.

"It is recognized that many cities of the United States, are, generally, in an unorganized and unsightly physical condition today," said Mr. Purves in making the announcement of Mr. Murphy's project. "Rapid and uncontrolled growth has caused this plight, but now that a more static condition, both as to locale and population exists, it may be possible to correct these evils."

"Mr. Murphy will attempt to discover the relationship of the small city architect to his community in regard to civic planning problems. He will make a survey of representative cities under 50,000 in population to appraise geographical, political, social and economic factors. His method will be to interview local architects, city officials, editors, engineers and realtors to find out the facts and obtain a sampling of opinion."

He will spend some time in about 40 cities and will cover 10,000 miles.

Mr. Murphy was born in Brooklyn, N. Y. and prepared for college at the Choate School in Wallingford, Conn. He received his B.A. from Yale in 1938 and the Bachelor of Fine Arts degree, with work in architecture, from Yale in 1941. He practiced with architects in New Jersey, New York and Pittsburgh and at present is a member of the firm of Howard and Murphy, architects in Butler.

The field work will be scheduled in several short leaves-of-absence from the Howard and Murphy office, the practice being conducted without interruption by Mr. Howard.

He served as Visiting Critic at the Carnegie Institute of Technology's Department of Architecture in the fall of 1948.

In 1941, A. Whitney Murphy was awarded the William Wirt Winchester Fellowship by Yale University for travel and study in architecture. Because of the war, it was not possible to use the stipend and Yale has approved its use for this city survey.

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## RECOGNIZED STANDARDS

If money is to be wisely expended on a building program, it seems that an acquaintanceship with standards in this field would be indispensable, according to H. M. Lawrence of the American Standards Association.

He calls attention to the report made in 1947 to the President's Conference on Fire Prevention: "The primary responsibility for the preservation of life and property rests with the owners and managers of the premises."

Pointing out that safety factors and building materials must be viewed in the light of fire, high winds, earthquakes and climate, Mr. Lawrence adds: "Obtaining safety in buildings is, in most localities, the function of building codes."

"Progress is being made in harmonizing different requirements of building codes. However, many problems are complex and cannot be solved overnight."

"Modular coordination is a new standardization development for cutting down cost of sawing timber, breaking bricks and blocks, and tinkering with doors and windows before various building components can be fitted together. This coordination between materials is carried out by means of a four-inch unit called a module. The architect makes his designs on the basis of this four-inch unit and multiples of it. Seven hundred manufacturers are now producing building materials on the modular principle, which has saved as high as 25 per cent in man-hours over usual methods of erecting small homes, for instance."

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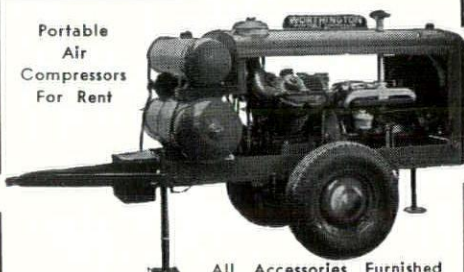
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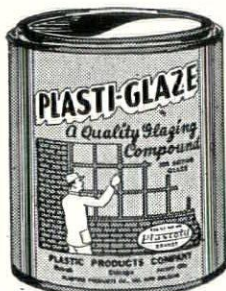
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Edited by E. J. Brunner, Secty.-Mgr.,  
Builders & Traders Exchange of Detroit

### CONSTRUCTION TRENDS

The following is reprinted from reports by the U. S. Department of Commerce:

"The value of all new construction put in place during the first 4 months of 1949 amounted to \$5.0 billion, about 4 percent above the 1948 total (\$4.8 billion) for the same period. The 1948-to-1949 increase was attributable primarily to a 43 percent jump in publicly financed construction, an increase which more than offset the lag in some types of private construction activity (notably residential and industrial building and construction of stores, restaurants and garages.)

"**New Homebuilding Activity.** New residential construction picked up moderately in April, but continued to lag behind the record levels established during the early months of last year. Work was started on some 86,000 new permanent non-farm dwelling units in April, according to reports released by the Bureau of Labor Statistics. This total—although representing a gain of 39 percent over March (62,000 units started)—was nevertheless some 14 percent under the 99,500 units put under construction in April, 1948.

"Preliminary figures on 1949 housing starts now indicate that 244,000 new housing units have been put under construction through April of this year, the Bureau stated. In 1948, January-April housing starts totaled 279,500 units, with starts for that year ultimately reaching 931,300—the second highest annual total on record (record total: 937,000—set in 1925.)

"**Building Materials Production.** Preliminary March figures, now available, also indicate a substantial increase in building materials output during that month over February production levels. The Department of Commerce Composite Index of Production for Selected Construction Materials—a rough gauge of overall building materials output volume—moved up to 128.8 in March (1939 monthly average—100), 18 percent above the revised February Index reading of 109.1.

"Overall building materials production in March fell 9 percent below March 1948 levels. For the first quarter of 1949 as a whole, the Index indicated, output was down 11 percent from first quarter 1948 totals.

"**Building Materials Prices and Construction Costs.** While building materials output was resuming its upward trend in March, wholesale prices of these materials continued to recede slowly from the peak points of late 1948. In March, the Bureau of Labor Statistics Composite Index of Whole-

sale Prices of Building Materials (converted to the base 1939—100) stood at 221.0—a drop of .7 of 1 percent from February and of 2 percent from its September, 1948 record high.

"At the same time, the Department of Commerce Composite Index of Construction Costs for March recorded a slight (.6 of 1 percent) drop in average construction costs from the February level. With average costs during 1939 equal to 100, the March Index stood at 209.4 in contrast with a revised February reading of 210.7. Nevertheless, average costs in March were 3 percent higher than March, 1948 building costs.

"**Geographic Distribution of Construction Activity.** First quarter 1949 figures on new construction activity by regions and States disclose no major change in the regional pattern prevailing since the end of the war. Again in first place was the East North Central Region, comprising the States of Illinois, Indiana, Michigan, Ohio and Wisconsin. These States combined to account for \$691.9 million of new construction during the first quarter—18.9 percent of the national total of \$3,665.0 million."

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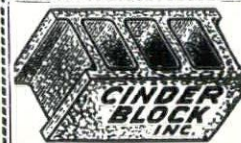
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